



# Potters Guild of British Columbia

1359 Cartwright St., Granville Island  
Vancouver, B.C. V6H 3R7  
(604) 683-9623

## NEWSLETTER

DECEMBER 1988

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MARY FOX



ROBIN RIGHTON



GORDON REISIG

### ANNUAL GENERAL MEETING

January 25, 1989

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January 22, 23

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*BEST WISHES FOR THE HOLIDAY SEASON  
TO YOU ALL!*

## **The Potters Guild of B.C. NEWSLETTER**

is published 10 times a year. Submissions are welcome, and should be in the Guild office by the last Friday of the month. Material may be edited for publication.

**Managing Editor:** Jan Kidnie (Jorgenson).

**Editorial Committee:** Bob Kingsmill, Laurel McGregor, Hiro Urakami, Nathan Rafla, Anne Fleetham.

**Mailing:** Rosemary Amon, Jobst Froberg, Jackie White.

**Advertising rates:** \$75.00 full page; \$40.00 half page; \$25.00 quarter page; business card \$15.00; classified \$5.00 for 3 lines; additional lines \$2.00 each. All ads must be prepaid.

**The Potters Guild of B.C.** meets the fourth Wednesday of every month. Membership in the Guild is \$20.00-individuals, \$30.00-groups, January to January. See application form elsewhere in this issue.

**Board of Directors:** Sam Kwan, Pres., Daniel Materna, 1st V.P.; Maria Zaron, 2nd V.P.; Anne Tolmie, Secretary; Terry Ryals, Treas.; Bob Kingsmill, D'Arcy Margesson, Cherie Markiewicz, Elsa Schamis, Ron Tribe, Billy Wittman & Kathryn Youngs.

## **NOTES FROM SAM**

It's hard to believe but the Christmas season is upon us again. This is the time of the year when there doesn't seem to be enough time to make another dozen plates and we measure time by number of kiln loads and hours.

The consolation is that after the dust settles (literally), we can relax and spend some time with family and friends and reflect on the personal highlights and accomplishments of the year. That is the time I look forward to. It is on that note that I would like to wish everyone a merry Christmas and a happy holiday season. I would also like to thank the membership, the gallery staff, the board members for their support, and especially Jan for her patience and thoughtful suggestions. I hope to see you at our AGM and the Walter Ostrom workshop in January.

Sam Kwan, President

## **ANNUAL GENERAL MEETING**

Notice is hereby given to all members in good standing that the Annual General Meeting of the Potters Guild of British Columbia will be held at the Information Centre Theatre, Granville Island, Vancouver, B.C., on Wednesday, January 25, 1989, at 7:30 pm.

The main business of the meeting shall be the presentation of annual reports, and the election of the Board of Directors.

The number of directors shall be twelve (12), to hold office for three years. At each annual general meeting one-third (1/3) of the total number of directors shall retire from office. A retiring director can be re-elected. The retiring directors are Anne Tolmie, Billy Wittmann, and Maria Zaron.

Anne Tolmie, Secretary

## **NOMINATIONS**

The nominating committee submits the following nominations for election to the Board of Directors of the Potters' Guild of B.C.: Theota Dancer, Tam Irving, June MacDonald, and Laurel McGregor.

Billy Wittmann, Chairman,  
Nominating Committee

## **MEMBERSHIP REMINDER**

THE MEMBERSHIP YEAR IS JANUARY TO JANUARY. MEMBERS WHO JOINED OR RENEWED IN THE LAST 2 TO 3 MONTHS HAVE PAID FOR THE 1989 YEAR.

ALL MEMBERS IN 'GOOD STANDING', i.e., who have paid current dues, ARE ELIGIBLE TO VOTE AT THE AGM IN JANUARY, SO PLEASE SEND IN THE FORM FOUND ON THE BACK OF THIS ISSUE AS SOON AS POSSIBLE.



Gallery of B.C. Ceramics  
1359 Cartwright St. Granville Island  
Vancouver BC, Canada  
(604) 669-5645 V6H 3R7

We're looking forward to a busy month of December, and thank all of you involved potters for keeping us supplied. The latest entrants to the Gallery rostrum are Jack McKitterick and Colin Fraser, and we welcome them.

The Gallery will be closed Christmas Day, Boxing Day and New Years' Day.

January is our in-Gallery sale month, with 10 to 20 % off everything in the place. Notify the Manager (669-5645) if you do not want your work to be discounted, or remove your work. We take only 30 % commission and you take 50 % commission during that sale period.

The next jurying of work to sell in our shop will take place after the entry deadline of February 15th, 1989.

A further reminder about the Mug Show: bring in 2 to 3 pieces, labelled, priced and numbered, by January 29th at 5 pm. It's an open show, so let's spread the word!

## GALLERY REVIEW

"Content and Context" was one of the Gallery's more visually complex shows, and the public reacted with enjoyment to it. Jerry McBride offered tasty drawings on clay slabs or three-dimensional wall pieces. Subtly shaded faces of men, women or anthropomorphized (!) foxes gazed out from backgrounds that were accented with glaze pencil shading or drawing, touches of glaze or texturing, to create assymetric patterns of quite striking effect. Two stunning figurative pieces were life-size, one of a woman's face articulated on a clay slab, suspending a modelled wire dress with bits of the same slab glued on the dress to give the attire a decorative motif. Her second work, "Bathing Suit Armour", was an abrasive red glaze with touches of colour and clay slabs topped by a snappy glazed clay bathing cap.

Bill Rennie presented pieces that give a tantalizing look at his versatility. A Byzantine-inspired red "Earthenware Church" flabbergasted the viewer by its detailing, nevermind the five detachable roofs which enabled one to peek inside its inner structure. This work had accents of gold paint. In contrast was his "Skyscraper", with its hard vertical lines, with stepped layers, which because of the detailing around the entrance, gave a sense of monumentality. Counteracting its implied 'coldness', he wittily put

touches of pink, gold, and silver on its off-white surface. A third piece was a humorous rendition of the famous "Corn Palace", with attendant templettes of slip-cast baby corns.

Ron Sawatsky offered humorous, sometimes satiric, work. Some pieces were free-standing sculpture, while others were flatter wall pieces, -all painted with a great amount of detail by his wife, Maggie Maloney. His six and a half foot "B.C. Totem Pole" consisted of a wooden base with a metal plate, with long pins to hold the angry lumberjack, which had a foreman on his shoulders, and finally a politician, or businessman on his shoulders. Nearby was "Grace [MacCarthy] Holds the Key" and an "American Pit Bull", both with rakish, maniacal grins revealing fluorescent pink gums. Visitors also chuckled and admired his outdoor bas-relief scenes on his wall pieces. One, his "Lion's Gate Bridge" piece, with a painted clay seagull hovering over the traffic, elicited a lot of comment.

Cherie Markiewicz

## GUILD PLANNING

At the November Board of Directors' meeting, a discussion was commenced on future plans for the Guild. Now that the Gallery of B.C. Ceramics seems well-established, and an income for the Guild relatively secure, with orderly book-keeping and an office routine in place, to what good use do we put our surplus income?

Money could be spent on a better place for monthly meetings. On-going projects: the Newsletter, Library, exhibitions, and awards, could have their budgets increased. We might establish a video library, organize a travelling exhibition, make contributions to projects such as the Cartwright Canadian Crafts Museum, or towards enabling groups outside Vancouver to use our visiting workshop people also.

Or what about a paid co-ordinator for a resurrected annual sale, or members' discounts for Gallery purchases, or a larger stipend for the curator, or a fee for the organizer of a major exhibition?

A kiln for Studio 5 has already been decided upon; perhaps we should add a computer and printer? And how about an annual ball?

But....What do Guild members think? Activities and projects require money, and they also require people. Do we have members out there who will share in the labours? At least, lets have your comments, suggestions and criticisms. Write or contact the Board of Directors, or the Editor of the Newsletter.

Anne Tolmie, Secretary





## WALTER OSTROM WORKSHOP

Walter has agreed to come to Vancouver after the Form and Function Workshop in Banff, and we look forward in anticipation to the weekend with him. It will be held at the Emily Carr School of Art and Design on Granville Island, on January 21 and 22, 1989, with a slide presentation the Friday evening before, January 20, at the School. The registration fees for the whole weekend are \$35.00 for Guild members, \$40.00 for non-members, and \$20.00 for students of a college ceramic program. A \$2.00 fee will be charged for the Friday evening session to those not attending the rest of the weekend. Time and further details for the workshop will be included in the January issue of the Newsletter.

In the meantime, D'Arcy Margesson has given us his reminiscences:

"I first met Walter Ostrom in Edmonton ten years ago, at a dinner for potters organized by friend Sam Ulick. Sam had met Walter on a ceramic tour of China the previous year. Later that night after much Korean food and even more beer, Sam, Walter and I started to walk back to Sam's house. Before we could get there we had to cross this incredibly deep gully, accomplished by a steep descending staircase and a similarly steep ascending staircase. Going down of course was no problem; however, the ascending part proved to be more difficult for Walter. Every twenty steps he would stop, light up a smoke, and we would talk about pots— — conceptual, functional, eastern, western, highfire, low-fire....."

"It was on this staircase in the middle of the night that I realized that this funny, irreverent, wise-cracking potter with a NewYork accent had a most complete knowledge of pottery, both past and present. Perhaps most important of all, he was able to express his knowledge with a wonderful, gentle sense of humour. I'm sure you have all heard of the work Walter has done working at and promoting majolica-glazed earthenware both with his own fine work and as an instructor at the Nova Scotia School of Art and Design. This man cares about pottery, and I am sure will give us a workshop well worth attending."

D'Arcy Margesson

## MOVIE BUSINESS

Last week I went to the Christmas sale of pots by Cris Giuffrida at her mother's home here in Vancouver. Cris has the Lee Creek Pottery near Chase and has been in dialogue with clay and her anagama kiln (and her large oil-fired kiln) for some time. It was refreshing to see all those pots, intimately touched by flame as they were.

But it was also great to hear that she has been collaborating in the making of a film on the anagama. With Catherine Hahn as producer and co-director, and Tom Fillingham as cameraman and co-director, they hope to produce a film called, "Painting with Fire". Film footage has been shot and they must now raise funds for editing and final production.

This kind of thing is good for all of us because it diminishes the mystery with which many people view the potter and her work (and her dedication). So I would like to wish Cris and her buddies good luck in getting the money together to finish the project.

Bob Kingsmill

## Seattle Pottery Clays- 1 price per 50 lb., box specials+

- \***Vashion Buff**, cone 04-6 tan/warm brown, one of SPS's most popular clays **\$10.65**
- \***Crystal White Poreclain**, Cone 6 IVORY, superb handling, highly plastic **\$13.94**
- \***Awaji Porcelain**, cone 6 white, great feel & plasticity **\$15.05**
- \***Kutani Porcelain**, Cone 6-10 white /cream, excellent throwing porcelain clay. Similar to grolleg but made with domestic clays **\$15.28**
- + limited to stock on hand.
- we also have in stock a good selection of other SPS clays including **Kenzan, Raku, Dove** & more

\*Check for specials on **Harrison Bell glazes** low fire & cone 6 premixed glazes

### **Pacific Western Ceramic Inc**

**\*2-12111 86 AVE., SURREY BC V3W 3H8  
594-9955 Mon-Fri 8:30- 4:30; Sat. 10 -1**

## MORE NEWS

I've fired for some years now with a Mac MacLennan electric kiln, and every once in a while, I phone Mac up to order an element or two. If my kiln were a child, I would have some nosey-parker attempting to have some clear-eyed social worker begin proceedings against me for child abuse.

That embarrassment aside, I phoned Mac last week to request elements, to learn that he's had a mild heart attack. Fortunately, it was mild and he is OK, although he's been left with a temporary slur in his speech. I've been to quite a few openings at the Potters' Guild over the years, and at Hiro's Gallery before that, so to hear a bit of slurred speech doesn't faze me much. I hope this doesn't frustrate Mac and I trust his experience will be of short duration, for many of us value his generous and responsive intelligence when it comes to that witch craft called electricity, and we wish him a speedy recovery.

Bob Kingsmill



GEOFF SEARLE

## ON BEHALF OF THE LIBRARY

Periodically, a task falls to one that is filled with potential and you can either succumb, in response, to your "higher self" or to your usual nasty and disappointing self. I've been asked to inform members of the state of our Library, i.e., to tell what books are missing, and I've been allowed to design an appropriate punishment for anyone found to be hoarding or hiding any of these books. There will be none of this 2 cent or 10 cents a day business!

But first, the books missing (or pinched) since September '87 are:

Cat. # 172	Reigger, "Primitive Pottery"
203	Hopper, "Ceramic Spectrum"
237	Hopper, "Functional Pottery"
175 & 236	Birks, "Art of the Modern Potter", (2 copies)
210	Zakin, "Electric Kiln Ceramics"

There is perhaps one book in that lot that might be kept by the present holder of same, but more have been lost since 1982, and they are:

Cat. # 144	Kelley, "Sarayacu Quichua Pottery"
159	Hamada's Craft Collection, catalogue in Japanese
208	Winterburn, "Technique of Handbuilt Pottery"
189	Schaffer, "Pottery Decoration"

So those are the mundane facts. Before exploring penalties, we should give a little energy to budding stool pigeons. If you see any of these books in someone else's "library", and it is known to be the Potters' Guild's copy, either steal it from them and return it, or inform on them. Or if you can find a large public forum, tell the whole bunch about your friend's disgusting kleptomaniacal habits.

On to penalties. For the truly forgetful, or those with brain transplants done in the last 12 months who willingly return the book, there is, like, no penalty. For those found with a book they appear unwilling to relinquish there are two possibilities:

- they will be bolted to a stool, naked, to paint slip-cast lawn ornaments until rigor mortis sets into the armpit of the arm holding the brush, all the while listening to polka music or,
- their lips will be stapled to a Venco pug mill just prior to putting through an extensive run of pasta liberally laced with garlic and paprika.

This is a tough library. Get those books back. Or else.

Bob Kingsmill

(Knowing Bob, I think we'd better take him seriously!  
[Ed.]



## DOMESTIC WARE POTTERY: DILEMMAS

In October 1988, I had a show of my pots at the Gallery of B.C. Ceramics. The show was part of the Artist-in-Residence program recently established by the Potters Guild of British Columbia. I had the opportunity of being the first participant of this program which provides a ceramist with opportunity to work on Granville Island in a spacious, skylit, well-equipped studio at about one-half the going rate. This is the first year of the artist-in-residence (I prefer to think of it as the artist-in-progress) program. It has been a marvelous success.

Marvelling, however, is not what I was doing just before the show. The tension I had felt leading up to it helped me focus my designs, which I needed to do. A couple of days before the show I had an insight about the anxiety I was feeling: I had been comparing my pots to those I had seen at other shows of domestic pottery, shows that were, without exception, of potters who had been at it for ten to twenty-five years. Now why would I do such a foolish thing? It would be more sensible to look at my work in the context of local, younger contemporary domestic ware potters. Unfortunately, such a context does not exist, which takes me to the beginning of my story.

As I was looking for either an apprenticeship or school environment supportive of the training of a domestic ware potter, I encountered the following responses. It is a fact that most urban potters work in small, some would say, cramped quarters. This is the first, and as things stand now, pretty well insurmountable barrier in attempting a city apprenticeship.

The local Community College runs a two-year course in ceramics, but as one head instructor told me, the facilities are so heavily used and space at such a premium that the productivity that is an inherent aspect of making domestic ware would be intolerable. Vancouver's community colleges turned away over two thousand people this year due to lack of space and staff. In conversation with the instructors at the graduate schools, I learned that making domestic ware is all right. However, making more than two hundred mugs, for instance, would be pointless. I thought that anything under two hundred would be pointless.

The provincial government does provide funding towards apprenticeships, but they do not recognize pottery as an apprenticeable trade. When I pointed out that for the past eight thousand years pottery was exclusively an apprenticeable trade, they responded with amusement but no funding. They finally stated that their mandate is to serve the apprenticeship needs of industry, not small craft businesses.

In 1987, Harry Hillman Chartrand, head of Research and Evaluation of the Canada Council, published "The Crafts in a Post-Modern Economy", in which he made two, amongst several, interesting observations: "Collectively, the fine arts, the commercial arts, and the amateur arts make up the arts industry, including

advertising, broadcasting, crafts, motion pictures, performing and visual arts, publishing, sound and video recording. Compared to all manufacturing industries, the arts industry is the largest with respect to employment, the fifth largest with respect to salaries and wages, and the tenth with revenue in 1983 of \$9.2 billion.....The arts and crafts are extremely employment-efficient, enjoying, dollar-for-dollar, a six to one employment advantage over manufacturing. Artistic and craft jobs also provide meaningful employment with strong career commitment in spite of an average self-employed income second only to pensioners as the lowest paid occupational category recognized by Revenue Canada." In light of such information, the provincial government's position seems to me to be obdurate.

About design, Chartrand says, "In both the United States and Canada, higher quality consumer products tend to come from abroad, particularly from Europe. Why? Given capital plant and equipment in North America is as good as that in Europe, the answer is not superior production technology. In fact, it results from superior design". The roots of design lie in the practise of making; take for example, Janice Chalenko or Eva Hess, two very successful designers who began as potters involved in the entire process of making. This is the strongest argument for public support of the crafts in general, and of domestic ware in particular.

During this last year on Granville Island I have been able to develop my skills to a point where I can sell my work to the public throughout the Lower Mainland. The demand for handmade domestic ware is definitely strong even though industrial ware is much cheaper. Why do people need to make pots by hand, and why do people continually buy them? Do potters have to move out of the city to survive, do they need to form working cooperatives, or raise their prices substantially? Do those looking for training need to go out of Vancouver, press the government for support, or just pick it up along the way? One encouraging development is the Cartwright Gallery's "Design for Use" exhibition upcoming in 1989.

I have been very fortunate to have been supported by the Potters Guild of B.C., and by individual potters such as D'arcy Margesson, Jane Williams, Sam Kwan and Terry Ryals: certainly my progress would have been slower without them all.

Nathan Rafla

*Don't go to zoos.  
Design in the nude.  
Changing, the face of the hill  
is no still life but  
suggests reproduction,  
some photographs.  
Anything, you want to say.*

- Ken Belford

(Reprinted, with permission, from the Nov/Dec issue of CABC's "craft contacts")

## SALES AND EXHIBITIONS

**Lea Mann**, Recent Raku, at Craffthouse Gallery, 1386 Cartwright St., Granville Island, until December 31.

**Ceramic Exhibition '88**, includes work by 15 B.C. artists, at the Sharli Gallery, 53 Lonsdale, North Vancouver, until December 10. Until Dec. 31: rotating Gallery exhibit.

**Tony Clennett, Jan Benda, and Lea Mann**, at Art Showplace, 3022 Granville, until December 17.

**"Design for Giving"**, Circle Craft's 15th Annual Christmas Craft Show, Vancouver Trade and Convention Centre, Canada Place, until December 11.

**Community Arts Council**, Third annual Christmas Craft Sale, 837 Davie St., December 6-21, Tuesday thru Saturday, 11 am to 6 pm.

**Kathryn Youngs, Graeme Allemeersch, Sandra Millott, Katherine McLean, and Wayne Ngan**, at Annual Christmas Ceramic Show, Heffel Gallery 2247 Granville St., December 17-31.

**John Givins**, at the Seymour Art Gallery, 1204 Caledonia Ave., N. Vanc., until Dec. 23.

**Capilano College: Clay and Textile Arts Department**, Christmas Sale of Students and Faculty Work, 2055 Purcell Way, N. Vancouver, until December 8, 9 to 9 pm.

"6 X 6 X 6", BIRDHOUSES DESIGNED BY ARCHITECTS. CARTWRIGHT GALLERY, GRANVILLE ISLAND, UNTIL JAN. 1. INCLUDES WORK BY ZANABUK, MCCLELAND, MARCIEVIEZ, CORNEILLE, RICHTON !!

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## FOR SALE

Estrin kiln, 10 cu.ft., top loading, kiln sitter, shelf kit, 45 amp, up to Cone 10, never been fired, \$1850 OBO. Call James at 251-3040.

Complete studio effects: Large gas kiln, Shimpo wheel, glaze materials and stoneware clay. Call Janet McMynn at 224-6638.

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# GREENBARN POTTERS SUPPLY LTD

Box 1235, Station "A", Surrey, B.C. V3S 2B3. 888 - 3411 / 888 - 4247

## CHRISTMAS HOURS:

**Open:** Normal hours until Thursday, December 22nd: 9:00-5:00.

Friday, December 23rd: 9:00 - 2:00.

**Closed:** December 24th, 25th, 26th, 27th, 31st.

January 1st & 2nd.

**Open:** We are open between Christmas and New Year.

December 28th, 29th, 30th: 9:00 - 5:00.

Open normal hours again starting January 3rd, 1989.

Come in and visit; or phone in your orders. But please note that the last day for shipping before Christmas is December 20th.

## NEW CATALOGUE:

We expect to have a new catalogue about the end of January. If you would like a catalogue mailed to you in the new year, please call and leave your name and address.

We have successfully managed to keep our prices down over the past couple of years. For example, Plainsman Clay prices have been the same for the past year and a half. Lately some of our U.S. suppliers have increased their prices to us and fluctuating exchange rates affect prices from Europe, Asia and the U.S. Even so, we expect only modest price changes in the new catalogue.

## WALTER OSTROM WORKSHOP

I intend to attend the January 22 & 23 workshop at Emily Carr.  
Enclosed is my registration fee of \_\_\_\_\_.

Name \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_ Phone \_\_\_\_\_

- ( ) Membership Application
- ( ) Membership Renewal
- ( ) Change of Address

Mail to:  
The Potters Guild of B.C.  
1359 Cartwright St.  
Vancouver, B.C. V6H 3R7

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City & Province: \_\_\_\_\_

Postal Code: \_\_\_\_\_ Tel: \_\_\_\_\_

I enclose my cheque/money order in the amount of \$

( Fees: Individual: \$20/year, Group: \$30/year)